



THE PRINCIPLES OF FORMATION OF THE IMAGE OF AMIR TEMUR IN THE WORK OF MUHAMMAD ALI THE GREAT EMPIRE

Uzakov Akram Khikmatovich
Senior Teacher of Gulistan State University

Abstract

This paper examines the specific laws and features of the historical novel genre. Also, the achievements of modern Uzbek literature, including the principles of embodiment of the image of Amir Temur in the works of the poet and writer Nurali Qabul, are analyzed.

Keywords: fictional and poetic expression, imagination, impression, image human consciousness, spiritual world, philosophy of socio-political life, art of diction, the cultural life of the period, complex and controversial.

Introduction

Being the fruit of the literary process and new thinking, the historical novel has adopted into its artistic territory earthly relationships, human, real life events, images of real people. True, in a novel, including a historical one, unusual events, myths, narratives, divine, mystical figures may be involved. But the participation of such phenomena and images does not play a decisive, leading role and significance, as in the samples of the genre of major epic works, they are depicted in connection with human thinking, worldview. The dialectical worldview is stretched into the territory of analysis and artistic and philosophical conclusions and solutions are developed from the point of view of a new era, the level of consciousness of a new person, the intellectual level. It can also find its expression in the artistic structural spaces of the novel, in artistic-poetic, philosophical experiences, achievements, artistic principles of the world literary process, especially romanization.

Thus, advanced, ancient and modern literary and artistic traditions, experiences in Eastern and Western literature combined national aesthetic, philosophical reserves of thinking, possibilities, allowing large-scale, artistically and emotionally to embody, in accordance with the criteria of historicity of the realistic creative method, large-scale, complex, full of contradictions pictures of Mozi's life in a certain era. Nurali Kabul's historical novel "The seven climatic Kagans or the Covenant and the Throne" further enriches the knowledge and ideas of our people about Amir Temur that have existed up to now. In the aforementioned seasons, we have outlined some of our reflections on the personality of Amir Temur and the publication of a multi-volume, thought-rich





epic work dedicated to his life and work. It is also given the idea that this work is a logical continuation and component parts. It is worth noting that these epic works are the merit of Nurali Kabul for the last twenty-five years of his activity. Literature lovers who have read the “Great Turanian Emir or Mind and Sword”, preceding Adib's novel “seven climatic khakans the Covenant and the throne”, will surely meet again with the characters familiar from the first novel in the next work. Meanwhile, it should be noted that although all books provide continuity, continuity of each other, each of them should be considered as a work with a single complete content. There is also an extensive gallery of historical and textural images reflecting his image in the works. These are Amir Boboturk, Amir Saifuddin, Saraymulkhanim, Alp Turkash, acute Tahin Bakhshi, Tahir historian, Tokhtamysh Khan and others. At the same time, the works are also notable for their image scale.

In the novel the “Great Turanian Emir or Mind and Sword” reflects the conditions in which Emir Timur was born and grew up, his formation as a person and personality, his efforts to liberate the country from Mongol complications, to create a great empire. It ends with a poetic expression of Sahibkiran's career as a man and a great emperor, as well as Amir Temur's service in the ascent of Tokhtamysh Khan as khan. The central idea in the work the “Great Turanian Emir or Mind and Sword” is an event in Balkh in that glorious 1370, when Timur, according to the tradition of the old Turkic kagans, was planted on white felt and proclaimed the Turanian emir, which led to such a high status of strength and not only military weapons and military might, but also common sense, compromise-y madora, the truce also consisted in showing, that he was forced to use the sword when he didn't have room for a deal. Timur also noted this in his notes. In the Uzbek literature about Sahibkiran, works of quite historical subjects have been created. In this sense, pirimkul Kadyrov's journalistic work “the figure of Amir Temur”, Abdulla Aripov's drama “Sahibkiran”, Muhammad Ali's trilogy “the great kingdom” deserve special recognition. It was only thanks to our independence that we had the opportunity to get acquainted with such colorful polyphonic works about Amir Temur, observe the variety of styles and skills of the sages, as well as independently observe this kind of artistic world. After all, the main goal of the new works of art about Amir Temur was not only to raise the Spirits to the skies, but also to further strengthen our independence, to further elevate our independence through an objective and truthful artistic depiction of his ancestors on the pages of history. The novel “seven climatic Kagans, or the Covenant and the Throne” is essentially such a work about today's Immortal light of our history and a deeper understanding of ourselves. The reader can notice the essence of the work by its title. While the “Great Turanian Emir or Mind and Sword” describes the image of abundance in the processes





of Timur's achievement of the title of great Emir, the factors of awakening the mind and the reasons for strengthening the sword, the “seven climatic kaganates or Covenant and Throne” now describes the social aspect of various large-scale campaigns of the great emir, which cannot be recognized and bypassed as seven climate Kagans.-political prerequisites and legal foundations, Timur's worldview and philosophy, which actively influenced the tamaddun of humanity, the national, religious, social and human spirit in this image, the unity of the Covenant and the throne, which, unfortunately, is rarely found among those who rule and govern states that, as they say, do not exist either in the past or in the present, as a result of their world artistic perception, artistically reflect the problems of self-consciousness of the current reader. A lot has been written about Amir Timur, it is also being written. It will undoubtedly be written again in the future. One of the distinguishing features of the author of the seven climatic Kagans, or the Covenant and the Throne, from those who wrote before him on this subject is that he seeks to avoid re-focusing on historical events related to Amir Temur, as well as on information in his character, which has been repeatedly recognized so far. And when there is a need to respond to them, it focuses on the disclosure of more and more new philosophical, vital facets of historical moments. The problems covered or the independent point of view and poetic attitude towards such characters as Amir Temur, Tokhtamysh, Idiku Temur, Ertugrul Turan, Malik Bukrat, the desire to draw artistic and scientific conclusions on the problems of modernity through his artistic view of history, as far as possible, is the leading feature of the novel. It is clear that we will encounter many historical characters, such as Joku Barlos, Boboturk, Turkash, Mironshah, sharp Tahin Bakhshi, each of whom will take an independent place in the novel. One of the classic features of the novel genre is that in it the main and leading rows of characters embody images of the life path, important stages of this path and fate, history and time, which keep them all in common harmony. The author of the “seven climatic Kagans or the Covenant and the Throne” does not repeat this tradition. He approaches it creatively and tries to find ways to enrich the possibilities of the novel genre. Does not follow the path of describing the life path and fate of the heroes. Perhaps most of the characters find their expression, most often, in fragmentary images, when they are subordinated to the disclosure of the main idea and character of the main character. The characters of the shining reception are illuminated mainly in aspects that reveal the most important aspects of the character. It is true that for a long time, until recently, Timur was described as a Fatih who cannot stand if he does not conquer other territories, cannot get enough of wealth, cannot give pleasure if he does not harm other rulers. Completely denying this, the historical sources themselves are powerless to point out the true appearance of





Amir Timur. It is known that only fiction, based on these historical sources, can show what Timur's true appearance was. In the question of the attitude to the figure of Timur in the artistic interpretation of Adib, consistently based on historical fact, the stereotype that has developed over many centuries finally breaks. The universe belongs to Allah, Timur says on one of the tablets in the work: "this state, these riches and territories will remain with all of us. No one can take him to the afterlife. The great generals who conquered the world also left empty-handed". Showing that these thoughts of Amir Temur come from his life and deeds, and not just from speech, is one of the central points of the artistic concept of the novel. The vitality and truthfulness in the depiction of most of the reality and behavior of the protagonist occurring in the work are so clear and clear that the processes in Timur's campaigns and character (a march at the call of the people and kayvan of this country, in many cases to strengthen peace, justice and Islam in other countries, an earlier march, noticing the intention of the opposition preparing to attack Turan, to take decent military measures against those who are trying to break the unity of the kingdom, attention is drawn to the fact that silence without making certain processions is the return of the initiative, and there is no way back in this matter, so the sage managed to fully convince the reader that the essence of most processions, consisting of relentlessness and coercion, comes from historical regularity. Because of the skill of the writer, the reader almost forgets whether the events described are historical or close to them. For this reason, the skill of the writer brings life to the historical reality described, or the reflected history is completely processed in the work of Adib tahaiyul, acquires an artistic character and becomes a new life reality. In this sense, it is not easy to distinguish from Amir Temur the images of other heroes, as well as which storylines are a historical fact and which are an artistic texture. This happens only because of the filling of historical reality with the cells of artistic reality. It is here that the most complex and at the same time defining the success of the work of the properties of the historical novel intersect. The mastery of radiant reception becomes evident at the points of intersection of these properties. Almost all the works of Nurali Kabul on historical themes serve to express the image of the era, the past in which Amir Temur lived. In this sense, the system of images in historical novels is somewhat more complicated than in other novels. Because the equal relationship of one character with another is important here. Because in the novel, one detail-the image can serve to reveal the character of another character or the artistic and aesthetic load that the image of a historical person carries.

"Any work – small or large in volume -becomes an event in the literary field with its perfect characters, unique episodes that remain imprinted in memory; acquires the





status of a lifetime.”¹ In this sense, in the works of Nurali Kabul there is a unique image of the epoch, a perfect character and unique episodic images even in the system of images. Among them are Najmiddin kubro, Sultan Alauddin Khorezmshah, his sons Sultan Jalaluddin, Rukniddin, his sister-Queen Mazondaron Shah Khatun, the chief cleaner (laying the king's table, laying carpets) Mukaribiddin Al Shosh, the groom Shamsiddin Hakkul.

Since the writer correctly describes the storyline in the chapters devoted to the Khorezmshahs, “the sequence in the plot system comes from the writer's ideological plan in connection with the formation of character.”² For example, the sequence in the storyline associated with the last day of Sultan Alauddin and the transmission of the news of his death to Sultan Jalaluddin shows the characters of the groom and the chief cleaner, with the help of which Alauddin Khorezmshah and Manguberdi fill the edges of the characters, reviving the image of the era.

Not so much about the bravery of the writer Jalaluddin Manguberdi, about whose brutal campaigns there was an epic in tongues, about the victory over a huge army of Mongols, over the Arabs and the conquest of Khorasan, the Caucasus, the Middle and Middle East, as about his hitherto unseen faith, that is, about how he patiently and painfully waited until the last moment to whom his father would give the throne of the falling country, the royal sword of expression Reflected how Sultan Mohammed ordered Khorezm Shah to build a madrasah in Atab Isfahan. Although he is presented as an episodic character, it is safe to say that his memorable character once again shows the tragedy of the Khorezmshahs and contributes to the overall content of the novel. Having lost the throne, Sultan Alauddin Muhammad Khorezmshah goes to his youngest son, the ruler of Iraq Rukniddin Gurchanti. But the son sends his vizier imodulmulk as-Savi, not him, to greet his father. This minister was also a traitor, actually someone who was looking for time to take revenge on Rukniddin. When Sultan Mohammed Khorezmshah crosses the Amu Darya, he goes to Nishapur, not knowing what to do. Everywhere the rulers of the cities, who were afraid of the Mongols, met their former kings coldly. Even his son Rukniddin, with more than thirty thousand troops and a government in his hands, coldly greets his father. He will get rid of his father faster. Because he was afraid of the Mongols. "From the very first meeting, the feeling of fatherhood seemed to disappear in the eyes of his son. Without feeling the previous warmth and sincerity even in his eyebrows, in his behavior, he seemed to feel how he turned from a sultanate asking for half the world into a helpless

¹ Карим. Б. Рухият алифбоси. – Тошкент: Гафур Ғулум, 2016. – Б. 29.

² Қўйлиева Г.Н. Ўзбек насрида трилогия. Фил. фан. бўйича фалсафа доктори (PhD) дисс. автореф. – Тошкент, 2019. – Б. 15.





old man who looked at the hands of his children without consequences, something mixed with crying and screaming, overflowing from the inside, stuck in his throat. Tears flickering in his eyes swirled over his already snow-white bearded face”³[198]. While in the above passage the portrait and the state of mind of the sultan are described in touching words, the writer tells about the tragedy of that time in the fruitless meeting of father and child. Here, in addition to the fact that we analyzed two different attitudes of Amir Temur and Tokhtamysh Khan to their children in the previous chapter, it becomes possible to compare the relationship of Turkan-Khatun, Sultan Muhammad and his son Rukniddin once again. However, “ the second situation arises when it is necessary to compare literary phenomena that exist or may exist in certain conditions, in the same environment, in the same space, but at different times. At the same time, comparing phenomena that existed at different times, but in very similar situations, is a difficult task.”⁴ But this method of comparison allows us to talk about the historical unity of comparative images. In the image of the father, who comes to the child with hope, and the son, who is at the moment of getting rid of the father as soon as possible, so as not to attract the attention of the enemy, the sad picture of the reign of the Khorezmshahs and the era in which they lived is expressed. No matter how hard it was, this society was created by the Anushtegins themselves. Spiritual poverty, mental crisis, confusion in the face of the enemy are transmitted in the image of Rukniddin. His expression causes regret and anger in the reader's soul. At this point, the Novel can be compared to a letter that Amir Temur sent to his son Umarshaykh Mirza when he ruled the Persian land in the foothills of Mount Mazondaran, and a conversation between his ten-year-old son Rustam, who, after reading this letter, asked his father with interest about the contents of the letter. After all , the literary critic M.As Sharafutdinova notes, “a letter presenting the details of a historical phenomenon, acting as a commentary or narrative about historical events, is described in detail in subsequent chapters and continues in the author's narrative.” Indeed, the writer, giving the events the ideas of humanity, sincerity, trust, kindness, love of life to the relationship between the trio of son, grandson, and it is in this narrative of the work that Sarah brings words, sentences that warm the human heart, bring inspiration to the overall picture of the novel. Amir Timur's portrayal of the qualities of a common man, rather than the seven climatic khakans, Sahibkiran and other socio-political levels, gives the image even

³ Тўраева Б. Тарихий роман сюжетида вақт тушунчасининг коинот ва табиатга оид билимлар оркали ифодаланиши // Ўзбекистонда хорижий тиллар. – Тошкент, 2016. – Б. 194.

⁴ Шарафутдинова М.О. Особенности повествовательной структуры узбекского романа XX века в контексте мировой литературы. Автореф. дисс... док. фил. наук. – Ташкент, 2010. – С. 17.





greater vitality and liveliness. He collected cumin and deer grass on the hill, the Gazelle showed kindness to her child and even tears in her eyes, sometimes she planted trees in her garden, took care of them depending on her mood, did not shoot any animals, loved hunting, behaved at a meeting with friends of childhood and youth, in a tense situation she treated her uncle Jacques barlos rudely. to apologize to him in a special letter when he had the opportunity, to please gurtova, kulchata, to see how they dried on a willow tray, to accuse him of speaking badly and expelling him from his presence, the image of Amir Timur in the image of a scientist, a poet, an embroiderer, an architect, a commander who was taken to Samarkand after the conquest of Iran and Iraq, the attitude to freedom of speech in such a state, etc. bring him closer to the reader as a simple person similar to himself. In depicting such situations, it is appropriate to note that the writer pays special attention to revealing the current, modern value and significance of his hero.

In particular, Timur's attitude to creativity, to the issue of freedom of speech, seems to bring him even closer to our current life. In fact, it is enough to show this spirit that runs through the entire work, using several examples in the ideological and artistic structure of the novel. Regular vigilance and vigilance, illuminating the image of Amir Timur from the inside, with his extremely friendly and loyal behavior, in fact, constant vigilance towards some rulers who are ready to use a stone in their pocket until they say that it is a convenient time, the behavior and thoughts of Ghanim, without neglecting his plans, expressed from the language of the main the hero, reflecting one of the facets of the writer's worldview. simple neglect can sometimes even turn the wheel of history in the other direction. A writer who creates a historical and artistic work rethinks the events of the past. It is in this process that each event, word receives an artistic aesthetic load. "Consequently, as the problems of art are explored, it becomes too complex and too perfect in the system. Each element in such a system interacts and interacts with others in a variety of ways, while the word turns from a simple communication tool into an image, and the image into a system of images, the system of images into an artistic reality, and artistic reality into the concept of a work (Creator)."⁵Consequently, there may be different influences and connections between historical reality and artistic reality. In particular, there is a need to trace the relationship between the sources on the history of Amir Temur and the object of our research, the process of turning historical reality into artistic reality, growing out of it into the creative concept of the writer.

⁵ Саримсоков Б. Бадиийлик асослари ва мезонлари. – Тошкент, 2004. – Б. 34-35.





Nurali Kabul, on the other hand, sought to rethink on a national basis the artistic perception of the theory and practice of building a new state and society that faced society during the period of independence. The most important source on this path was undoubtedly the Turanian Kingdom, built by Emir Timur. However, it is known from history that a number of kings, sultans and emirs of Turkic origin also founded such dynasties as the Karakhanids, Samanids, Ghaznavids, Khorezmians. It was also necessary to study their experience, achievements, shortcomings, shortcomings and mistakes. Therefore, the writer through the image of Amir Temur artistically reflects the development of the Turkic statehood, gives an artistic and aesthetic assessment of the five-hundred-year period between the tenth and fifteenth centuries. For example, what we noticed above is that the ceremony of meeting the ambassador and his companions in the novel is radically different from the one in Shami. In particular, the story of Ambassador Shami is not given about what he said to Sahibkir on behalf of Tokhtamysh Khan, and that Amir Timur showed him paternal kindness. But it is as an epigraph in the first chapter of the historical novel that an excerpt from the Legend recorded in the work of Shami and spoken by the ambassador is given. Only gives out that it is from the ruler's letter. But based on the artistic nature of the historical novel, the author gave it a special flavor. That is, the fact that the ambassadors fled from their people and saw their fellow citizens hiding in the Horde of Amir Timur is not mentioned in the original source. But if we proceed from artistic logic, then the presentation of an event invisible in the disposition in the composition served to further deepen the artistic truth in the work. Secondly, when all the events in the Horde and the marriages of people in it were in full view of everyone, the ambassadors and Idiku mangit, Kutlug Timur could not help but meet with each other. Therefore, the writer met them at the same table and added an artistic texture to the work.

In addition, “in the artistic composition and construction of the novel, it would be appropriate to emphasize the path along which the writer walked not too noticeably, but, nevertheless, masterfully and masterfully. The writer does not follow the path of the traditional development of the plot in any chapter from the beginning to the end of the work”.⁶ That is, it shows huge historical events in a holistic flow in the unity of time and space. As a result, it is not the person who comes out on top, but the event associated with him. In fact, the main requirement of an epic work is also a sentence in which an event-person-event occurs in this way. However, the writer does not return historical reality in the form of the above formula, but reconstructs a historical event-a personality-an artistic event-a creative concept. Expressing a broader

⁶ Назаров Б. Тарихий ҳақиқат ёғдулари ёхуд ўзликни бадийи англаш (Сўнгсўз) // Нурали Қобул. Етти иқлим хокони ёхуд аҳд ва тахт. – Тошкент: Шарқ, 2014. – Б. 473.





meaning than the previous formula, the event in it was not clear in terms of space and time. He approaches it in his own way, considering that it may happen in the present or in the future. In particular, the speech of Amir Temur, recorded by Shami, deserves attention, in which the content and events related to him in the writer's work are embedded in the first chapters of the second volume and the third volume of the historical novel. As a result, the intellectual scope of the novel expanded. In it, the writer expresses the grandiose socio-political views of Amir Temur as a person, striving in most places to take an objective look at reality. After all, “ based on the conclusions of modern theoretical research, as the main genre features of the novel, or rather a realistic novel, you can specify:

1. The presence in the works of the thinking characteristic of the Novel, the mental and philosophical scope.
2. A new concept of personality and life.
3. An impartial and objective expression of personality and life, as in a mirror, loyalty to the truth of life, superiority – the priority of truth over personal inclinations, the views of the writer.” This classification of Normatov U. can also be applied to historical realistic novels. Just need to make some changes to it. In our opinion, it would be more expedient if the second point of this classification were changed to proposals for a new artistic and aesthetic concept of the Creator in an objective reflection of history, and the third point - about the transformation of historical reality into artistic reality and, thus, the creation of a creative concept corresponding to the ideal of society.

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